

CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS
COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford



The Arts Council of Great Britain

Sutherland

An exhibition of Paintings and Drawings 1953

An exhibition of

Paintings and Drawings by Graham Sutherland

arranged by the Arts Council

and the Tate Gallery

from 20 May to 9 August, 1953

The Arts Council of Great Britain

Foreword

The choice of exhibitions for this Coronation summer was naturally influenced by the fact that there would be an unusually large number of visitors from overseas in London. It was therefore decided to include two retrospective shows by two painters who were incontestably English in their style and vision – one an old master, the other a contemporary artist. Gainsborough and Sutherland, for all their diversity, are both exponents of the true native tradition which springs from an obsession with the English landscape. But Sutherland's vision, for all its debt to Blake and Palmer, sacrifices the conventional concept of landscape receding in perspective to a distant horizon, and he seeks the essential nature of things in a magical and mysterious universe filled with strange presences and forms rather than human figures, with roots instead of flowers and with thorns and not fruits. His world of appearances reflects the harshness and doubts of a troubled age; he makes no concessions to a public which more often than not finds difficulty in identifying his visual paraphrases; but in spite of this he has become that rare phenomenon, an English painter with an international reputation.

*Sutherland was universally applauded for the collection of his work presented by the British Council at the Biennale in Venice last summer – an exhibition which was subsequently invited to Paris (where his painting *Standing Form 1952* was purchased by the Musée National d'Art Moderne), and to Amsterdam and Zurich. Now, in order that this painter may not be a prophet without honour in his own country, our own public is offered what is virtually the same group of works, thanks to the generous extension of their loans by the many lenders both public and private. There is in addition a certain number of new works painted by the artist since his return from the South of France this year.*

Philip James

Acknowledgements

By kind permission of the British Council, and with the consent of the authors, the two appreciations of the artist's work written by Sir Kenneth Clark and Sir Herbert Read for catalogues on previous exhibitions are reprinted here.

Thanks are due also to Mr H. P. Juda, Editor and Publisher of Ambassador Editions, for the generous loan of colour blocks (plates A and D) taken from the book *Grraham Sutherland*, published by the Ambassador Publishing Company, 1951, 2nd Ed. 1953; and to Penguin Books for the colour blocks (plates B and C) from *Grraham Sutherland* in the series *Penguin Modern Painters*, 1943.

Other owners have kindly lent drawings, MSS., and various exhibits which may be seen in show-cases but are not listed in this catalogue.

Introduction *by Sir Kenneth Clark*

Graham Sutherland is the outstanding English painter of his generation and in the last twelve years has had a dominant influence on younger artists. He has also achieved a great reputation abroad, and perhaps no other English painter since Constable has been received with so much respect in the critical atmosphere of Paris. This is the more remarkable in that his work does not fit into any of the accepted categories of Continental art. It is neither decoration, nor realism, nor surrealism, nor expressionism. It represents a peculiarly English form of artistic creation – the moment of vision. This was the title Thomas Hardy gave to his lyric poems; Blake and Wordsworth might have done the same. Sutherland has described such moments: how, in the course of a country walk, some object which he has passed dozens of times before, suddenly emerges from obscurity and becomes intensely real. For some mysterious reason it has provided the satisfactory visual equivalent of ideas and feelings which were at that time occupying his mind. It is usually a humble and unremarkable object – not, as his imitators suppose, a shape curious in itself.

True, some of his tree roots were, from the start, rather alarming; but most of his *objets trouvés*, gorse, thorns, cow-parsley, palm branches, are familiar spectacles which no one thought of finding strange till he had recognized them. The object, then, announces itself, and is noted in a small accurate drawing, and there begins a process of adaptation and pictorial discipline. It is brought more into conformity with the inner idea of which it was the rough equivalent. To some extent this is the process of all artistic creation, but with Sutherland it often produces a curious result; the objects found end by becoming new beings, which seem more vividly real to him than were the original data of sight. He does not, like the 'abstract' artist, give up imitation in favour of a new pictorial reality; on the contrary, he seems to imitate objects with the most literal accuracy; only these objects have no material existence. And yet they convince us that they could exist. This is due partly to the moment of vision in which they were identified, and partly to his skill in endowing them with the structure and articulation of living things.

Although Sutherland's anxiety that every touch should be completely sincere sometimes gives his work a look of diffidence, he is in fact capable of great precision and manual dexterity, as is apparent when the object seen retains its original appearance, and becomes a portrait in the usual sense.

It is reasonable to ask whether Sutherland will always require these strange substitutes for the ordinary visible world. Would he not gain something if the

shapes which appear so vividly to his imagination and the shapes he sees so accurately with his outer eye drew closer together? The answer is that at the present his freely created forms give his work an added vividness similar to that of metaphors in poetry. His pictures of a thorn bush are more vivid and more personal than his *Crucifixion*, simply because the subject has been expressed indirectly, through an image which had not already been deadened by use.

Nevertheless, there are signs in his later work that his creatures are trying to claim full human status. They have begun to change their habitat. They no longer appear before a sky of cloudless blue on fearful crimson, but emerge surprisingly from a naturalistic background of bougainvillia. The contrast is a shock, like one of those tight-strung images in the metaphysical poets of the seventeenth century; and this may be its ultimate intention. But it may also be the beginning of a new approach to appearances, of which the two portraits are another aspect. Perhaps Sutherland himself does not yet know which. What is certain is that he will not engage in naturalism unless he feels he can do so without any loss of intensity. Nor will he sacrifice his exceptional gifts of colour and design, which at present seem to be inseparable from the free transposition of appearances. He will continue to move a few steps ahead of his followers and admirers, because he still has within him a great reserve of formal inventions, waiting for the moment when some fresh encounter shall bring them into visible existence.



Plate 21 Gorse on Sea Wall, 1939. Lent by Peter Watson Esq



Plate B Entrance to a Lane, 1939 Lent by Peter Watson Esq

Introduction *by Sir Herbert Read*

Henri Michaux remarks, in his book of travels, that the Chinese consider '*la racine comme plus "nature" que le tronc . . . Tout ce qui est tortueux dans la nature lui est une douce caresse*'. This is not an oriental eccentricity; it is typical of an aesthetic that finds more power and significance in the generation of life than in its florescence. There is vitality in both root and branch, but the element that searches the earth, extending its form in opposition to hard particles of rock, by that very struggle seems to win a superior grace. By contrast, how banal seem to be those regular or symmetrical forms that have matured in the unresistant air.

This image comes to mind when we contemplate the paintings of Graham Sutherland. Not that he is an orientalist, either in style or philosophy; but his work shows the same desire to reveal the directions taken by hidden germinal forces, to record the unexpected shapes assumed by life in its blind proliferation.

The painter's eye is a revealing, not merely a recording organ. But the revelation is also a transformation, for the artist is not a mere discoverer (that would be to confuse his job with the scientists), but an interpreter. His forms are aesthetic, which means that he uses the power he takes from living things to give vitality to the creatures of his imagination.

Such abstract formulas of criticism are invented only when the artist has finished his work of creation. He himself is guided by instinct. His eye, searching the solid darkness where life germinates, is suddenly aware of phosphorescent shapes, dim analogues of roots, of larvae, of knots, joints, scarred bark, succulent fibres; of leaves, too, and branching twigs; of thorns and flowers. Rarely of men or animals, for they do not have the rooting, tentative quality of vegetation.

An artist like Sutherland is not, is *essentially* not, a humanist. (His portraits assimilate the human being to thorny, spicular forms of life, as though a first frosted sheath of crystallization had already glazed the skin.) Sutherland is a landscapist, like so many of his English predecessors. This English obsession, which began more than 200 years ago as a simple topographical interest, scientific in its motivation, became, under the influence of the Romantic poets, a transcendental philosophy of nature. Landscape painting, with Turner, is already a symbolic representation of cosmic reality – of the Spirit of Nature. But such a romantic revelation is always coloured by the mood of the revealer. Turner was the least philosophical of men, but he had a naïvely direct mystical vision which belongs to the same *Weltanschauung* as Wordsworth's and Coleridge's, which it is not merely fanciful to associate with Schelling or Novalis. Sutherland,

100 years later, has entered another philosophical climate, and though his relations to a Heidegger or a Sartre may be as remote as Turner's was to Schelling or Novalis, the growing fearsomeness of the symbols reflects the now prevailing cosmic anxiety. These colours, to a philosophical temperament, may be a shade too acid; these lines and forms too hesitant or too agitated; but a painter whose sensibility is acutely aware of the metaphysical mood of the age no less than of the ocular vision of the scene, must transform the fragments of his perception into a coherent language of the spirit. To do less is to be false to the destiny of the artist, which is always to rend the veil of Maya, reckless of what the action may reveal.

Sutherland's naturism is opposed to the humanism of Moore, but these two examples of contemporary philosophical art are properly regarded as complementary: together they represent England's distinctive contribution to the art of the twentieth century. The position they occupy is not exclusive, even of other artists in England. If we assume that these two figures have a representative function at the present moment, we are at the same time conscious that they stand, not only for a general spirit of the age, but also for many other artists who speak the same language, with accents that may be different but not necessarily less significant. Nevertheless this exhibition has suddenly revealed the magnitude and consistency of Sutherland's work and given it a more than regional significance. Sutherland is possibly the first English painter since Turner who has been bold enough to take up an independent position as an artist and to maintain it with conviction in the presence of his European contemporaries.

On Painting *Notes by the Artist*

It was in this country that I began to learn painting. It seemed impossible, here, for me to sit down and make finished paintings 'from life'. Indeed, there were no 'ready made' subjects to paint. The spaces and concentrations of this clearly constructed land were material for storing in the mind. Their essence was intellectual and emotional, I found that I could express what I felt only by paraphrasing what I saw. I felt just as much part of the earth as my features were part of me. I did not feel that my imagination was in conflict with the real, but that reality was a dispersed and disintegrated form of imagination.

If at first I attempted to make pictures here on the spot, I soon gave this up. It became my habit to walk through and soak myself in the country. I never forced myself here, or consciously looked for subjects. Sometimes, lying through sheer laziness on the warm shore, my eye became riveted to what it would - some sea-eroded rocks, for instance, which I would notice were reproducing, precisely in miniature, the forms of the inland hills.

These and other things delighted me, the twisted gorse on the cliff edge (such as suggested the picture *Gorse on Sea Wall*), twigs, like snakes, lying on the path, the bare rock, worn and showing through the path, heath fires, gorse burnt and blackened, the high overhanging hedges by the steep rods, which pinch the setting sun, mantling clouds, and the thunder, the deep green valleys and the rounded hills - and the whole structure simple and complex.

I learnt that landscape was not necessarily scenic, and found that its parts have an individual figurative detachment.

When Aeschylus tells us that 'Dust is mud's thirsty sister', we immediately know something of the nature of dust. By personifying dust and mud we apprehend, through words of the utmost economy, the essence of both. So too in painting, by a deliberate method, a paraphrase perhaps, one can underline and embody in one's material the essence of the sensation of one's subject and shed a succinct light on the nature of things and emotions.

When one goes for a walk there is everything around one; but one reacts to certain things only, as in response to some personal need of the nerves. The reaction varies; I may have noticed a certain juxtaposition of forms at the side of a road, but on passing the same place next time, I might look for them in vain. It was only at the original moment of seeing that they had significance for me.

If, sometimes, I make notes, it is in order that I might take the intricacy of my

subject home with me, as it were. In the studio I react afresh. The images dissolve, objects lose their normal environment and relationship. Then things seem to be drawn together and redefined in the mind's eye – in a new life and mould – there has been a substitution – a change. But the process of digestion must preserve in the substance of my material – paint and canvas – the sensation of the original presence in its new form.

One must avoid the danger of rationalizing the workings of the mind, which are often irrational and certainly mysterious.

About my thorn pictures: I had been thinking of the *Crucifixion* (I was about to attempt this subject), and my mind was preoccupied by the idea of thorns, and wounds made by thorns. In the country I began to notice thorn bushes and the structure of thorns, which pierced the air in all directions, their points establishing limits of aerial space. I made some drawings and in doing so a strange change took place. While preserving their normal life in space, the thorns rearranged themselves and became something else – a sort of paraphrase of the *Crucifixion* and the *Crucified Head* – the cruelty.

For myself I believe that a new vision must be grafted on reality – that the mysteriously intangible must be made immediate and tangible, and vice versa. My forms are based on the principles of organic growth (with which I have always been preoccupied). My *Standing Forms*, to me, are monuments and presences. But why use these forms instead of human figures? Because, at the moment, I find it necessary to catch the taste – the quality – the essence of the presence of the human figure (the mysterious immediacy of a figure standing in a room or against a hedge – in its shadow – its awareness – its regard – as if one had never seen it before) by a substitution. Again, at the moment, I find that I can make these qualities more real to myself in this way. I find these organic forms best for my purpose. They themselves are emotionally modified from their natural prototype. They give me a sense of the shock of surprise which direct evocation could not do. I am trying to return these forms, after drastic rearrangement and formal modification, to a field of greater visual response – to throw them back, as it were, into the original cradle of impact.

Might it not be possible to enlarge the field of painting by setting our paraphrases of reality (they themselves having been conceived more optically), within the ambience of optical reality?

It has been said that my most typical images express a point of view dark and pessimistic. That is foreign to my mind. The precarious tension of opposites – happiness and unhappiness, beauty and ugliness – so near the point of equilibrium, can be interpreted, perhaps, according to the predilections and needs of the spectator – with delight or horror, as with the taste of bitter-sweet fruit. The painter is a kind of blotting paper; he soaks up impressions; he is very much part of the world. He cannot therefore avoid soaking up the implications of the apparent tragedy of twentieth-century civilization. Subconsciously tragic pictures may be painted – and without, necessarily, having a tragic subject.

The mysteries of the boundaries of objects; an object resting on the grass in the sun, casting its shadow. The age is a shuttle which shoots the woof of one between the warp of the other, making them inextricable. The eye moves, and again they become themselves – the one and the other.

It is necessary to work parallel with nature, according to one's personal temperaments and needs. We are deceived if we work contrary to our inclinations or to nature.

If I have felt the need to paraphrase what I have seen, it is because to do so gives me a shock of surprise – a new evaluation of things – as if I had never seen them before. I would like to give the look of things to my emotionally modified forms.

... to try to bring out the anonymous personality of things. There exists a duality. They should be themselves and something else at the same time. They are formal metaphors.

Memory – the knowledge of previous thoughts and events – is fused with the optical impressions of the present.

[The first four paragraphs are taken from a letter to Sir Colin Anderson and published in *Horizon*, vi, No.28, April 1942. The rest, with the exception of the last six paragraphs, are from 'Thoughts on Painting', a revised version of a talk given on the Third Programme of the B.B.C. in September 1952.]

Biographical Notes

- 1903 Born in London, 24 August, son of G. H. V. Sutherland, civil servant and lawyer, and Elsie Sutherland.
- 1914 Entered Epsom College, where he stayed until 1918.
- 1919 Worked as an apprentice in the Midland Railway works at Derby, going through the various shops in turn. In the evenings made drawings in his lodgings.
- 1921 Entered Goldsmiths' College of Art, University of London. Worked in the life classes and specialized in engraving and etching.
- 1925 First exhibition of drawings and engravings at the XXI Gallery, London.
- 1926 Elected a member of the Royal Society of Painters, Etchers, and Engravers.
- 1928 Left the School of Art. Second exhibition of drawings and engravings at the XXI Gallery, London. Married Kathleen Frances Barry and went to live at Farningham, Kent.
- 1930 Abandoned the practice of engraving. Became teacher of engraving at the Chelsea School of Art. First attempts at painting.
- 1933 Continued to make experiments in painting during the next five years, and exhibited rarely. Designed posters for Shell Mex and for the London Underground Railway. Made designs for ceramics. Moved to Sutton-at-Hone, Kent. Expelled from the Royal Society of Painters Etchers and Engravers.
- 1935 In this year, it may be said, he began his career as a painter. He visited Pembrokeshire in South Wales. The impression made on him by this country, with its clearly articulated forms and clear light, marked the road he was to follow in painting.
- 1937 Went to live in the village of Trottiscliffe, Kent, where he now lives.
- 1938 First exhibition of painting at the Gallery of Paul Rosenberg and Helft, London.
- 1939 Passed the first year of the war painting in the house of Sir Kenneth Clark at Tetbury, Gloucestershire. Journey to South Wales.
- 1940 Second exhibition of paintings at the Leicester Galleries, London. Designed the decor and costumes for the ballet *The Wanderer* (with choreography by Frederick Ashton and music by Schubert), performed by the Sadlers Wells Company at the New Theatre, London.

1941 Became an official War Artist, in which capacity he worked until the end of the war in Europe. Retrospective exhibition at Temple Newsam, Leeds (with Henry Moore and John Piper).

1945-6 Exhibited groups of paintings at the Reid & Lefevre Gallery and at the Redfern Gallery, London. First exhibition in New York at the Buchholz Gallery. Canon Walter Hussey commissioned a *Crucifixion* for the Church of St Matthew, Northampton. Painted a series of variants of this subject and *Thorn Heads* and *Thorn* pictures related to this commission. Began to use bright colour.

1947 Exhibited a group of *Crucifixion* paintings at the Reid & Lefevre Gallery, London. Travelled to the South of France and worked there.

1948 Exhibition of paintings made in the South of France at the Hanover Gallery, London, in association with the Reid & Lefevre Gallery. Vine pergolas, gourds, palisades, and palms. Second exhibition at the Buchholz Gallery, New York. Continued to work in the Midi. Exhibited with other English painters at the Galerie Drouin, Paris, 'La Jeune Peinture en Grande-Bretagne', organized by the British Council.

This exhibition was also shown at the Musée d'Art Moderne at Brussels.

1949 Exhibited with other English painters at the Stedelijk Museum, Amsterdam, 'Twaalf Britse Schilders', organized by the British Council. Painted the portrait of W. Somerset Maugham. Designed a tapestry for the Edinburgh Tapestry Company. Became a trustee of the Tate Gallery, London.

1951 Exhibited at the Hanover Gallery. Retrospective exhibition at the Institute of Contemporary Arts, London. Painted the portrait of Lord Beaverbrook.

1951 Commissioned to make a large painting (Cat. No. 56, Plate ii) for the Pavilion 'The Origins of the Land' at the Festival of Britain. This work has since been acquired by the Arts Council of Great Britain and presented to the Tate Gallery, London.

1952 Again visited the South of France. Began to make sculpture. Retrospective exhibition in the British Pavilion of the Biennale at Venice, where an international jury awarded him the Acquisition Prize given by the Museum of Modern Art of Sao Paulo, Brazil.

Retrospective exhibition at the Musée National d'Art Moderne, Paris.

(This was the same as that shown at Venice, but with some additions.)

Commissioned to make a design for the large tapestry destined for the new cathedral at Coventry.

Travelled to the South of France to prepare work for his third exhibition in New York, and to begin work on the designs for proposed Coventry Cathedral Tapestry.

- 1953 Third American exhibition at the Curt Valentin Gallery, New York.
Retrospective exhibition at the Stedelijk Museum, Amsterdam, in January.
Retrospective exhibition at the Kunsthaus, Zurich, in February and April.
A second independent Retrospective exhibition in Boston, Mass., prior to a Canadian and American tour. Currently working on designs for the Coventry tapestry and other new works.



Plate C Small Boulder, 1940. Lent by the Hon. E. Sackville-West



Catalogue

- 1 Red Tree, 1936, oil, 22×36 in. *Lent by Sir Kenneth Clark, K.C.B.*
- 2 Sun Setting between Hills, 1938, water-colour, $9\frac{7}{8} \times 14$ in. Plate 2.
Lent by Sir Kenneth Clark, K.C.B.
- 3 Green Tree Form: Interior of Woods, 1939, gouache, $27\frac{1}{2} \times 18\frac{1}{2}$ in. Plate 1.
Lent by Sir Colin Anderson
- 4 Entrance to a Lane, 1939, oil, $23\frac{1}{2} \times 19\frac{1}{2}$ in. Plate B (colour).
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- 5 Gorse on Sea Wall, 1939, oil, 24×20 in. Plate A (colour).
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- 6 Green Tree Form, 1940, oil, $23\frac{3}{4} \times 21\frac{1}{2}$ in. *Lent by the British Council*
- 7 Two Designs for the Ballet *The Wanderer*, 1940, ink and gouache, 9×8 in.,
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First produced in London in 1940. *Lent by Sir Kenneth Clark, K.C.B.*
- 8 Design for the Ballet *The Wanderer*, ink and gouache, $7\frac{3}{4} \times 9\frac{1}{2}$ in. Plate 3.
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- 9 Small Boulder, 1940, water-colour, $5\frac{1}{4} \times 9\frac{3}{8}$ in. Plate C (colour).
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- 11 Twisted Tree Form, 1944, gouache and chalk on board, 22×18 in.
Lent by Rex Nan Kivell, Esq.
- 12 Thorn Tree, 1945, oil, 30×24 in. *Lent by Sir Kenneth Clark, K.C.B.*
- 13 Root Form, 1945, gouache, 22×21 in. *Lent by W. A. Evill, Esq.*
- 14 Corn and Stone, 1945, chalk and gouache, $21 \times 20\frac{1}{2}$ in. *Lent by the Hanover Gallery*
- 15 Thorns, 1945, ink, chalk, and water-colour, $29\frac{1}{2} \times 16\frac{1}{2}$ in.
Lent by Mr and Mrs John Henry Macdonell
- 16 Tree Form in Estuary, 1945, gouache and oil, $9\frac{1}{2} \times 10\frac{1}{2}$ in.
Lent by Felix H. Man, Esq.
- 17 Estuary, 1945, Indian ink and wash, $15\frac{1}{2} \times 29$ in. *Lent by Graham Sutherland, Esq.*
- 18 Thorn Heads, 1946, pastel and gouache on hardboard, 27×20 in.
Lent by Sir Colin Anderson

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- 20 Weeping Magdalen, 1946, oil on hardboard, 24×20 in.
Lent by Frankland Dark, Esq., F.R.I.B.A.
- 21 The Deposition, 1946, oil on hardboard, 47×37 in. Plate 7.
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- 22 Tapestry, 1946, $67\frac{1}{2} \times 53$ in. *Lent by W. A. Evill, Esq.*
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Lent by the Hanover Gallery
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Lent by Mr and Mrs H. P. Juda
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Lent by Mrs Graham Sutherland
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Lent by Arthur Jeffress, Esq.
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Lent by the Contemporary Art Society
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Lent by Mr and Mrs Grigg

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Lent by Peter Meyer, Esq.
- 61 Head, 1951, water-colour, $13 \times 9\frac{3}{4}$ in. *Lent by Rex Nan Kivell, Esq.*
- 62 Portrait of Lord Beaverbrook, 1951, oil, 69×37 in. Plate 16 (detail).
Lent by Lord Beaverbrook
- 63 Head II, 1951, oil, 24×20 in. *Lent by Mrs Graham Sutherland*
- 64 Standing Figure against Red Background, 1951, gouache, $16\frac{1}{2} \times 7\frac{1}{2}$ in.
Lent by Graham Sutherland, Esq.
- 65 Landscape with Stones and Grasses, 1952, oil, 17×34 in.
Lent by Dr Alastair Hunter
- 66 Figure, 1952, gouache, 30×14 in. *Lent by R. D. S. May, Esq.*
- 67 Standing Form, 1952, oil, $86\frac{1}{2} \times 40\frac{1}{4}$ in. Plate 15.
Lent by the Musée National d'Art Moderne, Paris
- 68 Three Standing Forms in a Garden, 1952, oil, $52\frac{3}{8} \times 45\frac{1}{8}$ in. Plate 13.
Lent by Mrs Graham Sutherland
- 69 Cynocephale, 1952, oil, $52 \times 23\frac{3}{4}$ in. *Lent by Mrs Graham Sutherland*
- 70 Vine Pergola II, 1952, oil, 18×36 in. *Lent by Mrs Graham Sutherland*
- 71 Form against Foliage, 1952, oil, $66\frac{1}{2} \times 33\frac{1}{2}$ in. *Lent by Mrs Graham Sutherland*
- 72 Standing Forms II, 1952, oil, $71\frac{1}{4} \times 55\frac{3}{4}$ in. Plate 14.
Lent by Mrs Graham Sutherland
- 73 La Petite Afrique, 1953, oil, 62×56 in. *Lent by Graham Sutherland, Esq.*
- 74 Study of a Cut Tree I, 1953, Indian ink and charcoal, $78\frac{1}{2} \times 30$ in.
Lent by Graham Sutherland, Esq.
- 75 Study of a Cut Tree II, 1953, Indian Ink and charcoal, $78\frac{1}{2} \times 30$ in.
Lent by Graham Sutherland, Esq.
- 76 Studies, 1953, chalk and wash, 28×21 in. *Lent by Graham Sutherland, Esq.*
- 77 Head III, 1953, oil, 45×53 in. *Lent by Graham Sutherland, Esq.*



Plate 1 Green Tree Form; interior of Woods, 1939. Lent by Sir Colin Anderson (3)

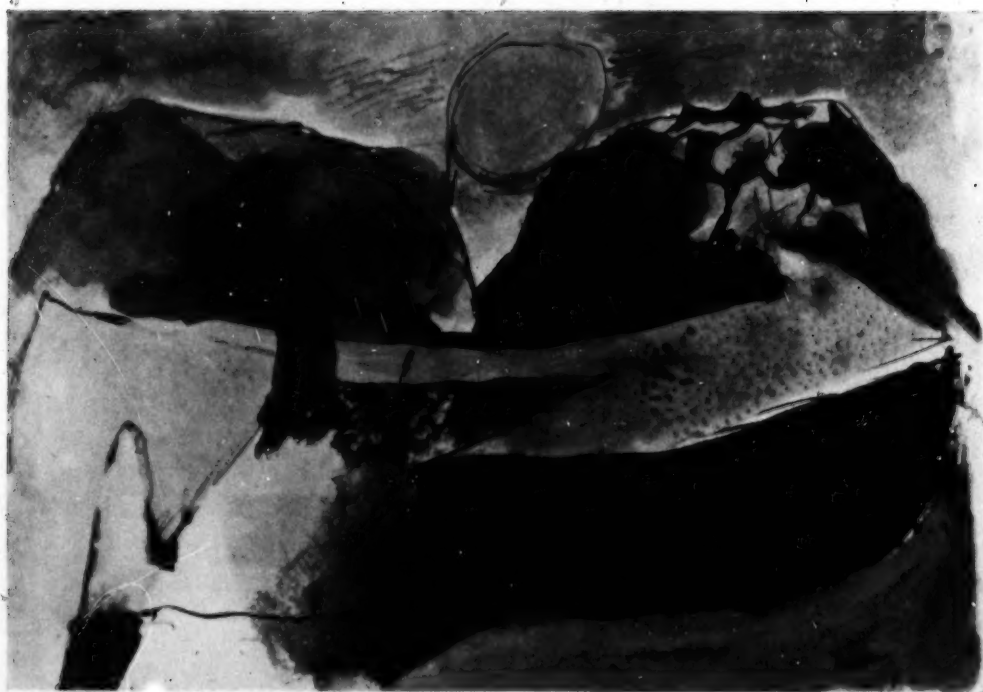


Plate 2 Sun setting between Hills, 1938. Lent by Sir Kenneth Clark, K.C.B. (2)



Plate 3 Design for the Ballet, *The Wanderer*. Lent by Sir Kenneth Clark, K.C.B. (8)



Plate 4 Palm Palisade, 1947. Lent by Mr and Mrs H. P. Juda (27)



Plate 5 Thorn Trees, 1946. Lent by the British Council (19)



Plate 6 Study for The Crucifixion, 1947. Lent by the British Council (25)



Plate 7 The Deposition, 1808. Lent by W. A. Evill, Esq. (21)



Plate 8 Artichokes, 1951. Lent by Mrs Michael Balint (57)

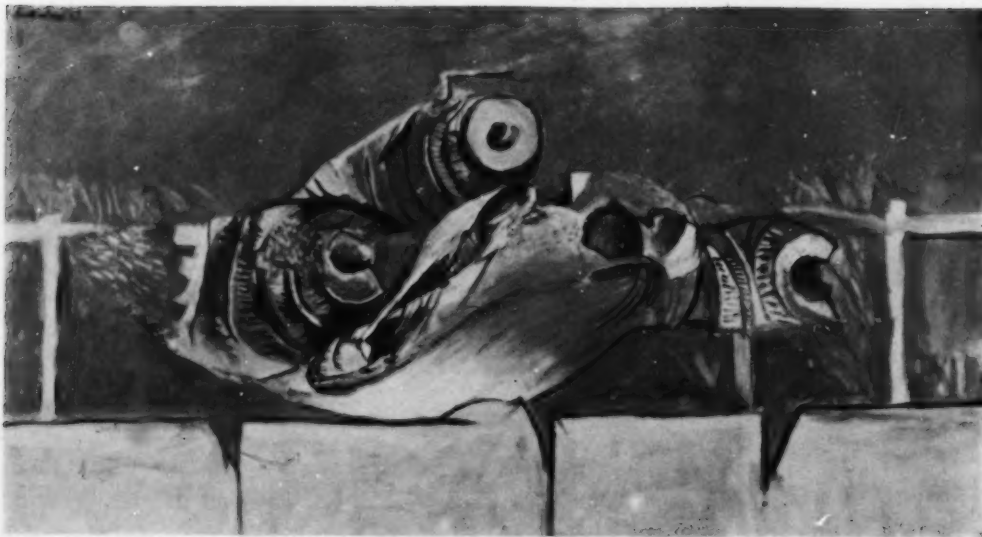


Plate 9 Horizontal Forms in Grasses, 1951. *Lent by Peter Meyer, Esq.* (60)

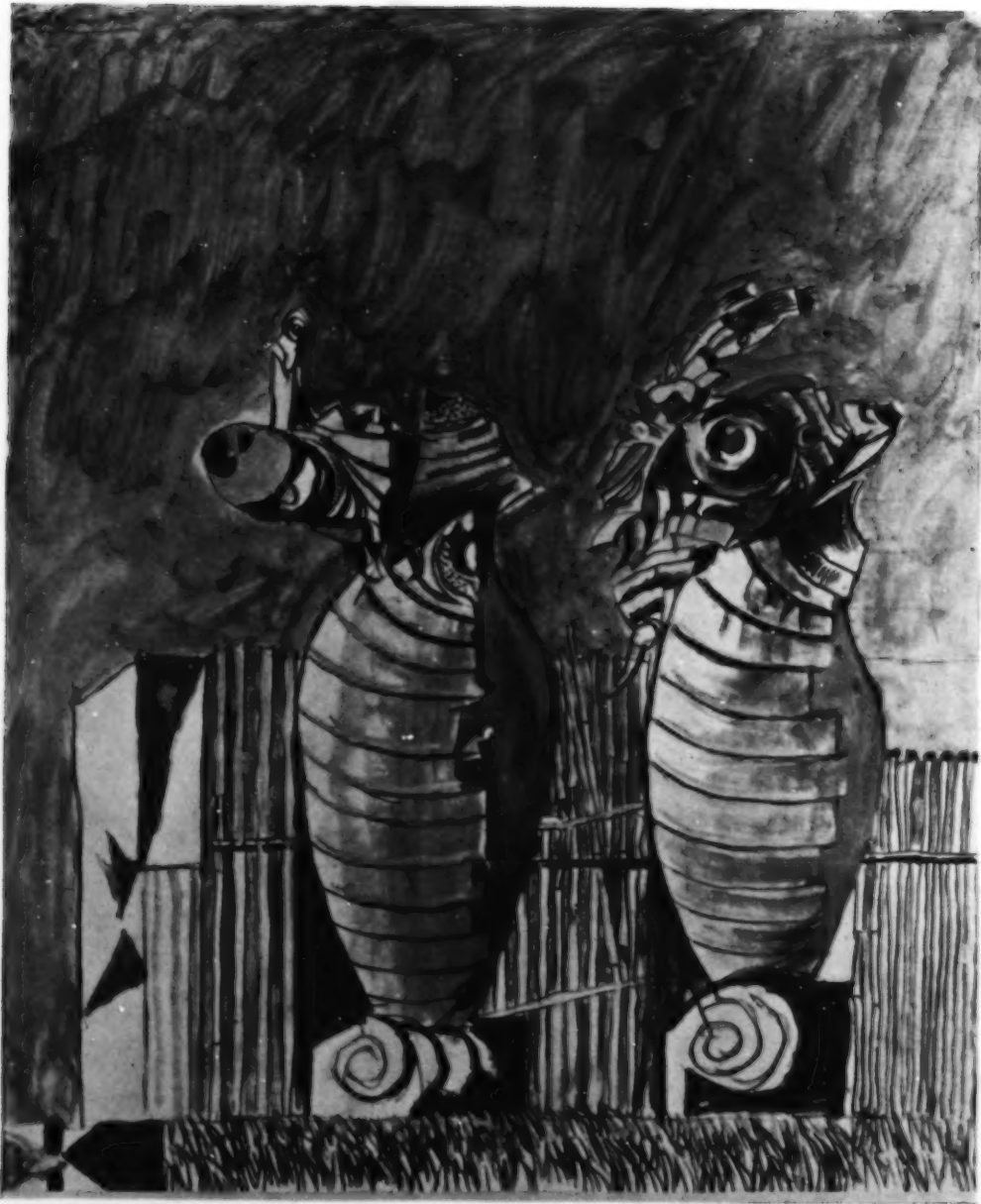


Plate 10 Two Standing Forms against a Palisade, II, 1950. *Lent by the Contemporary Art Society* (52)

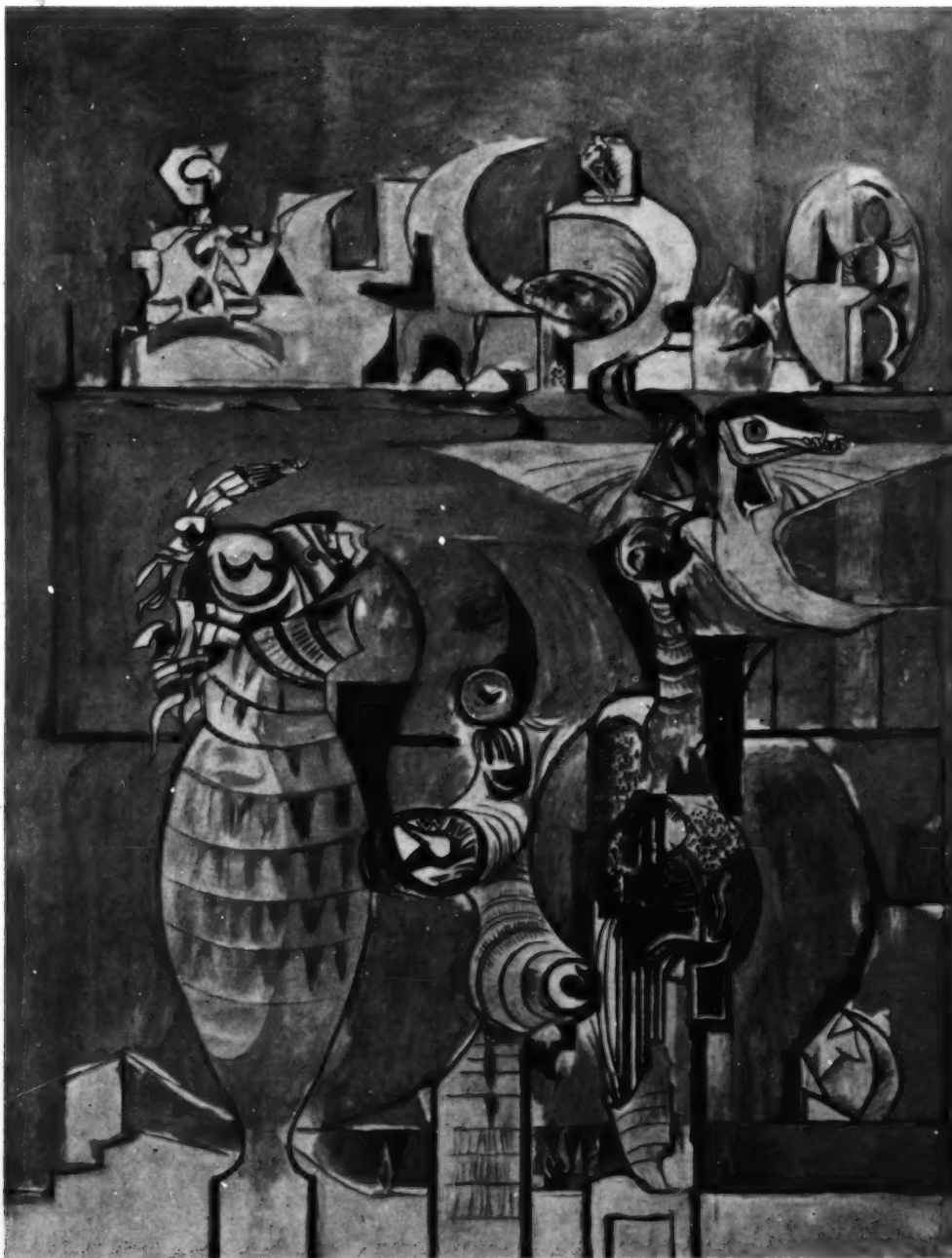


Plate 11 Origins of the Land, 1951. The Tate Gallery (56)



Plate 12 Standing Form against a Hedge, 1950. *Arts Council Collection* (50)



Plate 13 Three Standing Forms in a Garden, 1952. Lent by Mrs Graham Sutherland (68)

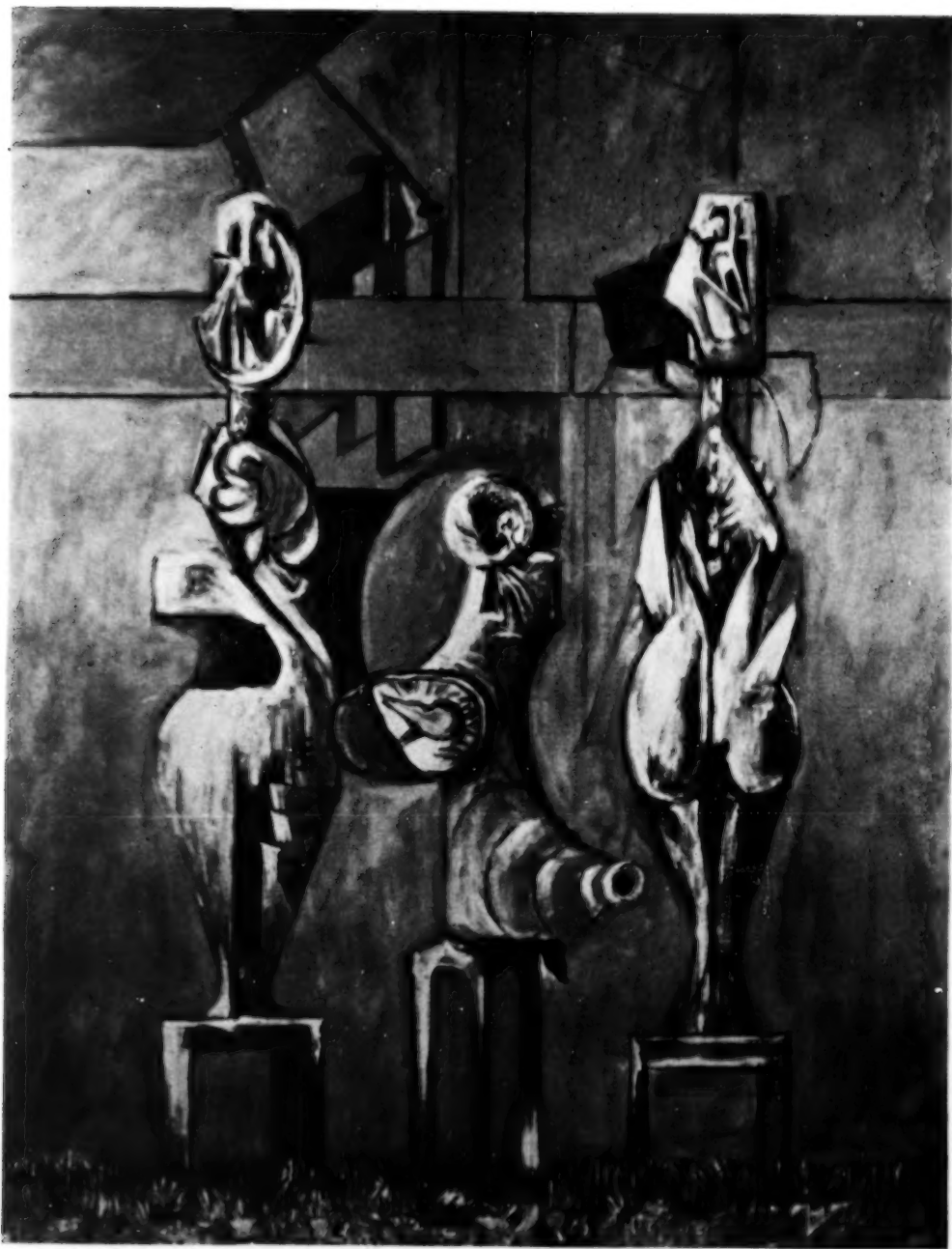


Plate 14 Standing Forms, II, 1952. Lent by Mrs Graham Sutherland (72)

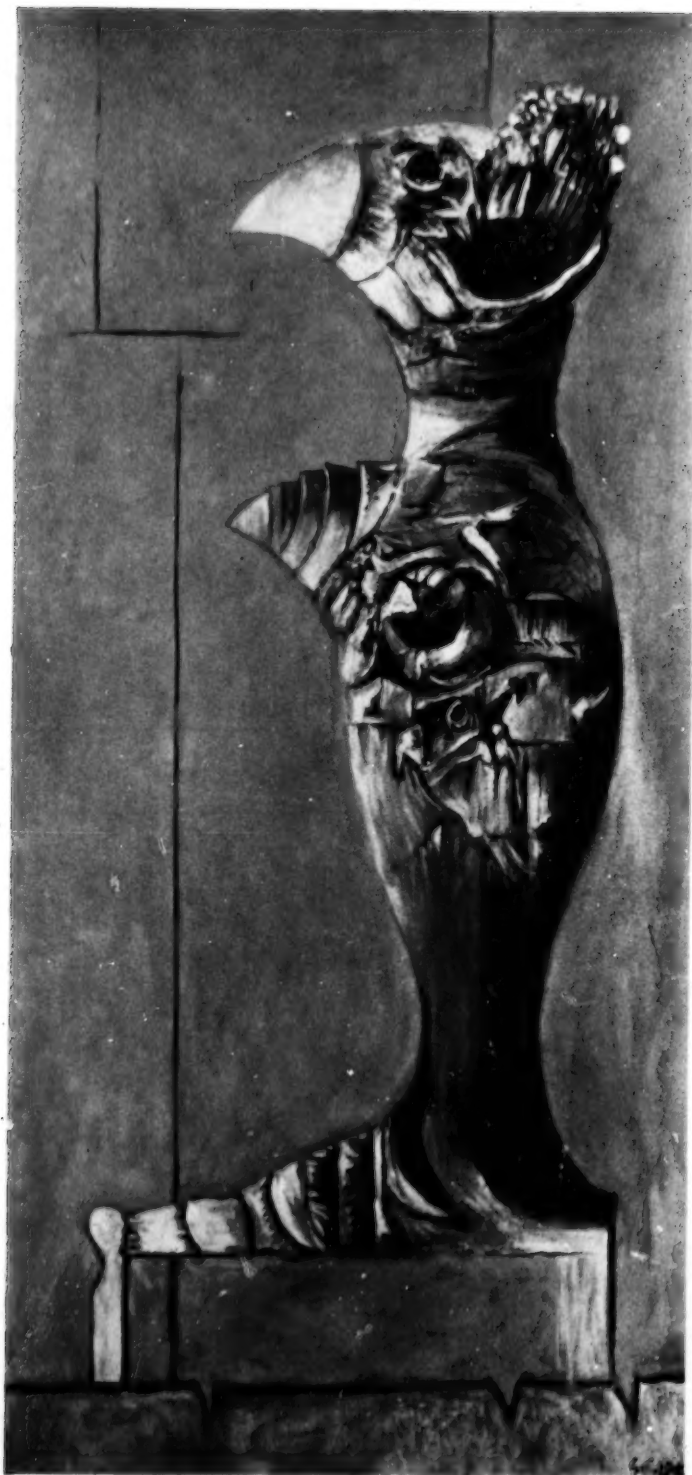


Plate 15 Standing Form, 1952. Lent by the Musée National d'Art Moderne (67)



Plate 16 Portrait of Lord Beaverbrook (Detail), 1951. *Lent by Lord Beaverbrook* (62)

Arts Council Coronation Exhibitions

Sutherland *The Tate Gallery*
20 May - 9 August

Gainsborough *The Tate Gallery*
27 May - 4 August

British Life *New Burlington Galleries*
29 May - 11 July

Royal Tombs (Photographs by F. L. Kenett)
in Westminster Abbey *Arts Council Gallery, 4 St James's Square, SW1*
6 June - 4 July